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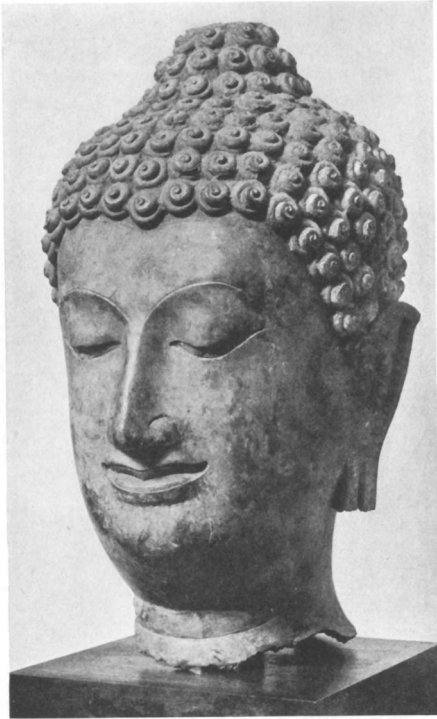
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## RECENT ACCESSIONS

**F**IFTEENTH CENTURY SIAMESE SCULPTURE.—Muang-Fang is in Northern Siam, far up the river Meping. Here once stood a temple where now the luxuriant vegetation, invading, has overgrown everything. Of



BRONZE HEAD  
SIAMESE, XV CENTURY

the sacred buildings only slight traces remain, but everywhere in the jungle Buddhas of all sizes and in various attitudes half emerge from the green. Large, standing bronze figures, perfectly erect or in the attitude of blessing, archaic in design, dominate the masses of creepers and flowers; while small, sitting Buddhas in shoals seem to play hide and seek under the big tropical leaves.

Many of this saintly gathering have

fallen a prey to collectors and curio dealers; gaping wounds show where noble heads have been cut or delicate hands roughly chopped off. The five pieces that have found their way to our Museum left disfigured forms behind, too heavy or too cumbersome for the explorers to carry away. This vandalism is much to be regretted, certainly not to be encouraged. In China, whole districts have had their stone population massacred in this way. Wherever there is a demand for ancient works of art, the lonely figures, stone or bronze, are the first to suffer, unless strong government measures keep the natives as well as the explorers from defacing the monuments.

The head illustrated here is the most important piece the Museum was able to acquire and a fine example of Siamese art, showing the beauty of the bronze technique. On it much of the old gilding remains and is visible through the beautiful patina. The features, and especially the long ears in their archaic severity, have almost been reduced to ornaments; they have been modeled with an eye to being cast by the *cire perdue* method and, as is characteristic of Siamese art, have nothing in common with stone sculpture. Though treated in a way which might be called decorative, the dignified repose of the Buddha is splendidly expressed.

The other large head is perhaps rather earlier and more realistic in expression. Both heads, as well as the other three pieces found on the same spot, must have been cast in the fifteenth century, judging from a dated later piece. Curiously archaic and dignified is the small, erect figure, also illustrated, which represents a youthful Buddha standing in quiet repose without any gesture. A small hand in the attitude of blessing—of almost feminine delicacy, with long fingers, the tops bent back—is a gem of grace and feeling.

S. C. B. R.



BUDDHA, BRONZE  
SIAMESE, XV CENTURY

A RENAISSANCE DALMATIC.—A valuable addition to the collection of Renaissance embroideries and ecclesiastical vestments owned by the Museum is a dalmatic recently presented by Sir Charles and Lady Waldstein of London, in memory of the late Mr. and Mrs. D. L. Einstein of New York, Lady Waldstein's parents. The dalmatic is one of a set of four mass vestments, until the present exhibited at the South Kensington Museum, an institution which has now received one piece as a gift, two others being presented one each to the Fitzwilliam Museum of Cambridge University and the Metropolitan Museum of New York. The piece now part of our collection is of red velvet banded with galloon, and further decorated with heavy panels of ornament, called apparels, on front, back, and sleeves, embroidered in the best style of the period with figures of saints surrounded by typical Renaissance decorations of grotesques, scrolls, and mascaron. On the sleeves are Saints Mary Magdalen and Dorothea, while on the main apparels, Saint Barbara and John the Baptist, Saint Thomas and Saint Peter are represented. Although the drawing of these figures suggests certain similarities to late Opus Anglicanum, the English embroidery famous through the Gothic period, all the ornament, especially the sumptuous gold background

and the typical details of the surrounding decoration, indicate an unquestionable Spanish origin. During the first part of the sixteenth century, when the dalmatic was made, Spanish craftsmen were particularly celebrated for their magnificent embroideries in gold and colors, which were widely distributed throughout Europe and succeeded in popularity the defunct Opus Anglicanum of the previous century.

The tradition connected with this handsome set of vestments is that they were presented by the Emperor Charles V to the Cathedral of Burgos, and they are certainly of that period. However, the design contains a twice repeated coat of arms, possibly that of the donor, but not of royal order. The charge of this shield is not recorded in the usual authorities on Spanish heraldry, and its character would not necessarily bear out the assumption of an imperial sponsor for the vestments. Mr. Kendrick, in charge of the textiles at the South Kensington Museum, is understood to have in preparation an article discussing the origin and importance of this set of vestments, an essay which is shortly to be published with full illustrations.

The dalmatic is exhibited temporarily in the Room of Recent Accessions, before being placed with other vestments of the period in the new Tapestry Gallery, D-6.

## NOTES

SPECIAL EXHIBITION OF TEXTILES.—On the afternoon of December 6, the Members of the Museum and their friends are invited to a private view of the Special Exhibition of Textiles, which is to be opened to the public the next day. The exhibition fills the large gallery, E-11, previously devoted to temporary collections, and will remain open throughout the months of December, January, and possibly a part of February. Additional pieces are displayed in the adjoining Lace Galleries,

while the room designated as E-10, regularly given over to specimen weavings from the permanent Museum collection, contains a large number of photographs of paintings of different periods, showing contemporary textiles as used in the life of the time. Numerous pieces belonging to the Museum, but not included in the exhibition, can be examined at any time in the Study Room in the basement of the Wing of Decorative Arts. The scope of the special exhibition has been limited so that only shuttle and bobbin-woven stuffs are included. Em-